BROKEN LOCATIONS
Small Black Box #26 Re:Port
By Luke Jaaniste

RE:

Small Black Box #26
Sunday 27 July 2003, 7-10PM
Institute of Modern Art, Screening Room
Fortitude Valley, Brisbane Australia
SPECIAL QLD BIENNIAL FESTIVAL OF MUSIC EDITION

Camilla Hannan - Melbourne
    (digital surround sound field recordings)

resi-quat - Brisbane
    Adam Park (tape collage)

Machina aux Rock - Melbourne
    Stephen Masterson (live drum kit)
    Nat Bates (digital effects/gating)

REPORT:

Camilla Hannan
Camilla, a Melbourne-based installation and surround sound artist, sat in the middle of the seated audience, at the mixing desk, and played us field recordings she has made (and effected?) in six-channel surround sound (2 subs, 4 woofers). Nothing to see except fiddling with the mixer knobs.

"… a very visceral experience indeed, one that both teased and tormented the senses…"
"… a dark immersive journey with many turns and a few twists…"
"… Hannan constructed for us successive walls of sound. - truly a liquid architecture of industrial audio waste…"

resi-quat
Like Camilla, local noise artist Adam Park sat at the mixing desk. But instead of playing digital field recordings, he created a realtime tape collage using through three old cassette tape decks and a stack of tapes that were each in and of themselves collages he had previously made from an assortment of 'found tapes' - old swooning songs, spoken word, pop, swing etc.

"… a sensitive chopped-up soundscape…"
"… another sensitive example of DIY noise alchemy…"
"… dirty, dingy, distorted, decaying - what fun!..."

Machina aux Rock
The screening room was empted of all its chairs for this last set. Stephen Masterton sat on one side of the room, playing rock riffs on a stripped back rock drum kit (bass, floor tom, snare, crash, hit-hat). Two microphones took signals from the kit (form the bass and snare) into the digital mixing and effects deck that Nat Bates was controlling on the opposite side of the room.

Beside Nat was an electric guitar constantly played by two doctored electric fans operating with a whipper-snipper effect. This guitar drone was then fed into the effects rack.

The overall sound worked by having the drum microphones gate against the effected guitar sounds, so that the effected was that the drum heads had the sound of the processed, constantly-evolving guitar drone. Multi-coloured chaser lights in the far corners constantly flashing throughout.

"… hard-hitting rock swirling with electronic ambience…"
"… a high-energy performance that takes rock drumming to a whole new distorted level…"
"… loud, aggressive, poetic, gorgeous rhythms - Machina aux Rock really does rock.…"
"… for a duo that begun as a recording project, this was one hell of a live performance. It got me in the guts, the hips and the head.."

PORT:

At SBB #26 we sae and heard the bastardisation of three different types of locations: environmental locations, stylistic locations and instrumental locations.

** old style ecological listening (a physical thing) has turned into a more complex web of intersecting ecologies

- direction - where did that sound come from
- what made that sound
- stylistic (who, when, where)
- fidelity/production/medium (what recorded it, reproduced it)

** Hannan: sound from another (masked) location, with specific room locations

Train station at the end of the piece - like a clue to the rest - a tonic - home key.

** resi-quat : sounds from other (semi-masked) stylistic locations

** Machina aux Rock : sounds from this location (un-masked)

REP:

Three archetypal modes of <u>sound sourcing</u>…
a. found sound (resi-quat)
b. recorded sound (Hannan)
c. performed sound (Machina aux Rock)

Three archetypal modes of <u>sound sources</u>…
a. the urban landscape (Hannan)
b. the history of music (resi-quat)
c. musical instruments (Machina aux Rock)